



CORPORATION OF LONDON
ART GALLERY.

DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION
OF
PICTURES
OF THE FRENCH SCHOOL,
1898.



PRICE SIXPENCE.

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CATALOGUE
OF THE
LOAN COLLECTION OF PICTURES
BY
PAINTERS OF THE FRENCH SCHOOL.

CORPORATION OF LONDON

Art Gallery.



Catalogue of the Loan
Collection of Pictures

By Painters of the French School.



WITH DESCRIPTIVE AND BIOGRAPHICAL NOTES

BY

A. G. TEMPLE, F.S.A.,

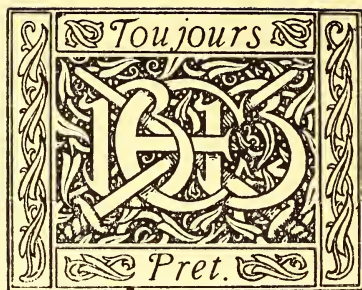
Director of the Art Gallery of the Corporation of London.



WILLIAM COOPER, Esq.,

Chairman.

1898.



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Introduction.

The present is the Seventh Exhibition held at the Guildhall.

The First was in 1890 and it was visited by 109,383 persons.

„	Second	„	1892	„	„	„	236,362	„
„	Third	„	1894	„	„	„	300,366	„
„	Fourth	„	1895	„	„	„	262,810	„
„	Fifth	„	1896	„	„	„	124,271	„
„	Sixth	„	1897	„	„	„	248,093	„
Total							1,281,285	„

Early Flemish and Dutch examples, and works of the British School have been shown in these Exhibitions. The Fifth Exhibition was exclusively of water colours, and a portion only of the Galleries was devoted to it. The Sixth Exhibition was devoted to works by Painters of the British School who flourished during Her Majesty's Reign.

In addition to the above number, the permanent Collection of the Corporation has been visited, since its establishment in 1886, by 567,560 persons, bringing the total number of visitors to the Guildhall Art Gallery to 1,848,845.

The Exhibition now open is composed entirely of works of the French School by painters chiefly of the eighteenth and nineteenth centuries.

The Library Committee of the Corporation of London desire to express their thanks to the owners of works for the kindness with which many distinguished and valuable paintings and other works of art have been placed at their disposal for the present Exhibition.

The Exhibition will be open from Monday, the 6th June, to Wednesday, the 31st August, inclusive.

Week Days 10 a.m. to 7 p.m.

Sundays 3 p.m. to 6 p.m.

The Admission will be free.

A. G. TEMPLE,

Director.

ART GALLERY OF THE
CORPORATION OF LONDON,
GUILDHALL, LONDON, E.C.

1st June, 1898.



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GALLERY I.

GALLERY I.



I SOLITUDE.

*found in river - rocks in bed
low. toned green banks - sunset
painted
but not full*

Painted by H. HARPIGNIES.

Canvas 37 × 59 inches.

Lent by the HON. SIR J. C. DAY.

Exhibited at the Paris Salon 1897, where it gained the
Medaille d'Honneur.

HENRI HARPIGNIES. Landscape painter—living. Pupil
of Achard. Chevalier of the Legion of Honour 1875.
Works also in water colour.

2 FUNERAL OF A CHIEF IN THE IRON AGE.

*vigour - say
rather flat but
not comp. :-*

Painted by FERNAND CORMON.

Canvas 67 × 87 inches.

Lent by MONSIEUR AVICE.

Exhibited at the Paris Salon, 1892.

FERNAND CORMON, History and portrait painter—living.
Pupil of Fromentin, Cabanel, and Portaels. Officer of
the Legion of Honour, 1880.

3 THE EXECUTION OF MARSHAL NEY.

Painted by J. L. GÉRÔME.

Canvas 25 × 41 inches.

Lent by ALEXANDER HENDERSON, ESQ., M.P.

AFTER the defeat at Waterloo, Marshall Ney, the brilliant leader, who had three horses killed under him in the desperate charges on that eventful field—"the bravest of the brave," as Napoleon called him, "Old red face," as the soldiers nick-named him, was among the first to be put upon his trial as one of Buonaparte's "accomplices." He was convicted of high treason, and amongst his judges were many marshals and generals who had been his companions in arms. The sentence of death was passed at two o'clock on the morning of the 7th December, 1815, and, a few hours later—at the moment when his wife was at the Tuilleries seeking pardon for him—he was shot. The scene of the execution was at the entrance of the Grand Avenue de l'Observatoire. "Soldiers," cried he, "straight to the heart," and then appealing from the judgment which had been passed upon him, to mankind, to posterity, and to God, and with the cry of "Vive la France," the illustrious soldier fell.

JEAN LÉON GÉRÔME. Born 1824—living painter. Pupil of Paul Delaroche and of l'Ecole des Beaux Arts, Commander of the Legion of Honour, Member of the Institute of France, and Chevalier of the order of l'Aigle Rouge. His famous picture, painted at the age of twenty-three, "A Combat of Cocks," was bought by the State and is now in the Luxembourg. Much of his time has been spent in the East, and his record of

Oriental life is charged with masterly completion of design and scholarly finish. His historical scenes—three of the most important of which are in the present collection—are impressive in their truth and afford remarkable evidence of his great capacity for dexterous arrangement and his command of effective detail.

4 THE WIDOW.

Painted by G. LAUGÉE FILS.

Canvas 37 × 40 inches.

Lent by MRS. NATHAN.

*under hand
of 1st*

G. LAUGÉE FILS. Genre painter—living.

rather brown + flesh waxy (of Cl.)

crushing much finely modelled -

GALLERY I.

esp. hands & shoulders

5 CLEOPATRA BEFORE CÆSAR. *+ knee*

Painted by J. L. GÉRÔME.

Canvas 73 × 50 inches.

Lent by OGDEN MILLS, ESQ., of New York, U.S.A.

THE scene is in the Palace of the Ptolemys at Alexandria. The Egyptian Queen, determined to gain favour with Cæsar, has herself brought into his presence concealed in a bale of cloth, which Apollodrus, her attendant, bears as a present to the Roman Conqueror. She is seen standing amidst the folds of the cloth which have just been cast from her, and which Apollodrus is drawing away from her person. Cæsar, at a table to the left, appears startled at beholding her, and his secretaries a short distance away look in amazement at the superb woman.

Browning, in his "Fifine at the Fair," has alluded to this picture :—

"See, Cleopatra ! bared, the entire and sinuous wealth
O' the shining shape ; each orb of indolent ripe health,
Captured, just where it finds a fellow-orb as fine
I' the body : traced about by jewels which outline,
Fire-frame and keep distinct, perfections—lest they melt
To soft smooth unity ere half their hold be felt :
Yet, o'er that white and wonder, a soul's predominance
I' the head so high and haught—except one thievish glance,
From back of oblong eye, intent to count the slain."

Exhibited at the Royal Academy, 1868.

(For notice of the Painter's life see No. 3.)

6 DENIZENS OF THE HIGHLANDS. *3 rough cattle*

Painted by ROSA BONHEUR.

Canvas 37 × 39 inches.

Lent by LORD IVEAGH, K.P.

Painted 1857.

In the collection of Samuel Mendel (Manley Hall)
until 1875.

Collection of H. W. F. Bolckow until 1888.

Engraved by THOMAS LANDSEER, A.R.A.

*yellowish. with
black
brown repeating
(from app.)*

7 A MILL IN HOLLAND.

Painted by J. C. CAZIN.

Canvas 32 × 26 inches.

Lent by MONS. DURAND RUEL.

JEAN CHARLES CAZIN. Genre and landscape painter—
living. Pupil of Lecoq de Boisbaudran. Officer of the
Legion of Honour.

*impressionist
fine clouds well
suggested—*

8 LA SAISON OCTOBRE; OR, THE POTATO HARVEST.

Painted by J. BASTIEN-LEPAGE.

Canvas 71 × 77 inches.

Lent by GEORGE MCCULLOCH, ESQ.

Exhibited at the Salon, 1879.

Etched by LE CONTEUX.

(For notice of the Painter's life see No. 100.)

*chief figure of
woman working
potato-baskets
into a sack
is v. powerful
finely drawn face
expressive of the
action &
whole figure well
modelled*

landscape - side of a hill -

not very well put in -

figures seem. sliding out of frame -

9 AT QUILLEBOEUF IN NORMANDY.

Painted by V. BINET.

Canvas 29 × 46 inches.

Lent by GEORGE MCCULLOCH, ESQ.

VICTOR JEAN BAPTISTE B. BINET. Landscape painter—
living.

*pretty & flat
a rather
dry.*

10 THE EMIGRANTS.

Painted by J. A. MEUNIER.

Canvas 36 × 40 inches.

Lent by HUBERT M. WILSON, ESQ.

J. A. MEUNIER. Genre painter—living.

*man down
on road
- fair -*

11 IN THE WOOD.

Painted by CLAUDE MONET.

Canvas 28 × 22 inches.

Lent by MONS. DURAND RUEL.

*a long leaf-stem
avenue
- yellowish / tinged
- pale green
green -
shining
in its way*

12 CHRIST WALKING ON THE
SEA.

Painted by CHARLES FRANÇOIS JALABERT.

Canvas 39 × 73 inches.

Lent by H.R.H. THE DUCHESS OF ALBANY.

Engraved by A. VARIN.

“**A**ND about the fourth watch of the night He cometh unto them, walking upon the sea, and would have passed by them. But when they saw Him . . . they supposed it had been a spirit, and cried out. For they all saw him, and were troubled.”—*Mark* VI, v. 48-49-50.

Painted 1863.

Formerly in the collection of H.I.M. The Empress Eugénie.

A smaller version of this picture was in the collection of the late Mr. Kurtz.

CHARLES FRANÇOIS JALABERT. Genre and portrait painter—living. Pupil of Paul Delaroche. Studied in Italy. Officer of the Legion of Honour, 1855.

13 LA SOURCE.

Painted by J. J. HENNER.

Canvas 39 × 29 inches.

Lent by LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G., from his collection at Montreal.

Painted 1881.

JEAN JACQUES HENNER. Genre painter—living. Pupil of Drölling and of Picot. Prix de Rome, 1858. Officer of the Legion of Honour, 1878. Member of the Institute of France. Mrs. Stranahan has said of this painter: "Subject is of little importance with him; rendering is everything. He is of the most modern accent in art, the realistic; but he mingles an inspiration of the antique with his truth to nature. This gives him a realism that is truly poetic, made up of the actual physique and the chaste dignity of primeval innocence." "Of what pure snow from the summit of the glacier has Henner formed this beautiful, flaming pâte of which he has made a feminine nudity," wrote Roger Ballou once of one of his works.

14 PREPARATIONS FOR THE BALL.

Painted by E. BIDAU.

Canvas 34 × 45 inches.

Lent by MRS. MCCULLOCH.

Exhibited at the Salon, 1896.

E. BIDAU. Genre painter—living.

*light
nude
undressed
on figure
in a tank
work -
translucent
modelled -
tank tones
in flesh -
it is
rather
soft like -*

*brilliant
flown
painting*

*white & pink
millions*

+ a kitten. pen etc.

15 RESCUE AT SEA FROM A BURNING VESSEL.

Painted by A. MORLON.

Canvas 73 × 120 inches.

Lent by the Artist.

ANTOINE PAUL ÉMILE MORLON. Genre and marine painter—living.

16 REBECCA BEING CARRIED OFF BY SIR BRIAN DE BOIS GUILBERT. (From Scott's novel of "Ivanhoe.")

Painted by F. ROYBET.

Canvas 35 × 53 inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

17 RÉUNION A LA SALLE GRAFFARD: "VIVE LA COMMUNE!"

Painted by JEAN BÉRAUD.

Canvas 35 × 46 inches.

Lent by MONS. COMBIER.

Exhibited at the Paris Salon, 1884.

JEAN BÉRAUD. Genre and portrait painter—living. Pupil of Léon Bonnat.

18 A YOUNG GIRL AT PRAYER.

By EDOUARD FRÈRE.

Canvas 38 × 29 inches.

Lent by MONS E. GAMBART.

(For notice of the Painter's life see No. 113.)

19 THE END OF THE JOURNEY.

Painted by ÉMILE ADAN.

Canvas 37 × 59 inches.

Lent by MONS. E. F. HUBBUCK.

Exhibited in the Paris Salon, 1885.

LOUIS ÉMILE ADAN. Genre painter—living. Pupil of Picot and Cabanel. Painter of the well-known "La fille du passeur," now in the Luxembourg.

20 THE COMMUNICANTS, OR THE FIRST COMMUNION.

Painted by JULES BRETON.

Canvas 49 × 75 inches.

Lent by LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G., from his collection at Montreal.

Etched by H. HAMILTON.

THE young girls, in transparent white and with lighted tapers, go forth under the blossoming trees, the long procession reaching some distance away. One of the number nearer at hand pauses in her walk to receive her grandfather's blessing and her grandmother's kiss.

Exhibited in the Salon, 1884.

In the Morgan Collection, New York, until 1886, when it was sold for 45,500 dollars.

JULES ADOLPHE BRETON. Genre and landscape painter—living. Pupil of Drölling and of Devigne. Commander of the Legion of Honour. Member of the Institute of France. In his scenes of peasant life he infuses a feeling akin to that of George Mason, the painter of "The Evening Hymn" and "The Harvest Moon." Tranquillity reigns in his landscapes, and the poetry of human life is in the figures he presents.

21 LA SARABANDE.

Painted by F. ROYBET.

Canvas 102 × 79 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1895.

VICTOR LÉON FERDINAND ROYBET. Figure painter—living. Pupil of l'École des Beaux Arts, Lyons.

strong contrast
of white procession
with
dark
costumes
of woman
in
mauve
+ two red
pressed
- trees
flowering
stems
etc.
- on white
rather
springy
maybe
well worked out

it's kind

Excellent - pretty - some dirty tones in flesh

- worn out far in a way -

but so vigorous + little girl
another
so graceful

22 THE LION AT HOME.

Painted by ROSA BONHEUR.

Canvas 63 × 102 inches.

Lent by GEORGE MCCULLOCH, ESQ.

Engraved by T. L. ATKINSON.

23 THE BOATING PARTY.

Painted by F. HEILBUTH.

Canvas 46 × 60 inches.

Lent by MONSIEUR SEDELMAYER.

FERDINAND HEILBUTH. Genre painter. Officer of the
Legion of Honour, 1881.

24 A RECONNAISSANCE.

Painted by E. DETAILLE.

Canvas 46 × 80 inches.

Lent by MESSRS. BOUSSOD, VALADON & CO., Paris.

AN incident in the Siege of Paris. Champigny, Franco-
German War, 1870.

Painted 1876.

JEAN BAPTISTE ÉDOUARD DETAILLE. Genre and Military
painter—living. Pupil of Meissonier. Exhibited first at
the Salon at the age of twenty. Officer of the Legion of
Honour, 1881. Member of the Institute of France.

25 AMOROSA.

Painted by E. BISSON.

Canvas 51 × 35 inches.

Lent by MONSIEUR F. A. HERRMANN.

E. BISSON. Genre painter—living.

26 THE ANNUNCIATION.

Painted by ADRIEN DEMONT.

Canvas 27 × 43 inches.

Lent by MONSIEUR SEDELMAYER.

ADRIEN LOUIS DEMONT. Landscape painter—living.
Pupil of Emile Breton, the landscape painter.

27 THE RETURN OF THE
PRODIGAL.

Painted by EUGENE BURNAND.

Canvas 34 × 70 inches.

Lent by the Artist.

EUGENE BURNAND. Genre painter—living.

28 A PEASANT.

Painted by W. A. BOUGUEREAU.

Canvas 22 × 20 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD
MAYOR.

29 BRETONNES AU PARDON.

(A religious feast or festival peculiar to Brittany).

Painted by P. A. DAGNAN-BOUVERET.

Canvas 49 × 55 inches.

Lent by MONS. F. ENGEL-GROS.

Exhibited at the Paris Salon, 1889, where it gained the Medaille d'honneur.

A GROUP of seven women seated on the grass in the foreground, wearing black dresses with white linen caps and collars. To the left are two men standing, with blue scarves round their waists. In the distance is a grey stone steepled church, round which, also seated on the ground, are groups of women in similar garb.

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET. Genre painter—living. Pupil of Gérôme. Officer of the Legion of Honour. Painter of the great picture of "The Last Supper," recently exhibited at the Goupil Gallery in Regent Street; and of the "Christ and the Disciples at Emmaus," shown at Messrs. Arthur Tooth & Sons' Galleries.

30 LE PRINTEMPS (SPRINGTIME).

Two Copies
Painted by LÉON PERRAULT.

Canvas 42 × 54 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1896.

LÉON BAZILE PERRAULT. Genre painter—living. Pupil of Picot and Bouguereau.

(after him)

31 DEATH OF WILLIAM THE CONQUEROR.

Painted by ALBERT MAIGNAN.

Canvas 43 × 56 inches.

Lent by the Artist.

Exhibited at the Salon, 1895.

IN the progress of his hostilities against the French Barons in 1087, William the Conqueror met with an accident which cost him his life. His horse stumbled as it was bearing him down the steep street of the town of Nantes, and he was flung heavily on to the high pommel of his saddle. He was conveyed in a litter to Rouen and laid in the Monastery of St. Gervais, where on the 9th September, 1087, he died at the age of sixty-three. The picture shows him lying where he has been left stripped by the robber servants who had watched him during his last hours.

ALBERT MAIGNAN. History and landscape painter—living. Pupil of Noël and Luminais, Chevalier of the Legion of Honour, 1883.

32 HAWKING.

Painted by J. LEWIS BROWN.

Panel 36 × 28 inches.

Lent by MONS. DURAND RUEL.

JOHN LEWIS BROWN. Born 1829. Died 1890. Genre painter of military and hunting scenes. Pupil of Roquellan and of Belloc. Chevalier of the Legion of Honour, 1870.

33 FRIEDLAND, 1807.

Painted by J. E. MEISSONIER.

Canvas 57 × 111 inches.

Lent by JOHN BALLI, ESQ.

FRIEDLAND is a small town in East Prussia, twenty-seven miles from Königsburg, and the French army commanded by Napoleon is represented in the picture as about to meet the Russian forces, led by Bennigsen. It was on the afternoon of the 14th June, 1807, that the scene depicted is supposed to have taken place. The Emperor stands with his Generals around him, Berthier, Duroc, and Marshal Bessières, and before him in wild gallop sweep that dashing regiment which in a few hours is to lose so many of its men. The battle had been fiercely contested for some hours when Napoleon detected the perilous situation of the Russians in an elbow formed by two rivers. Sweeping the plain with his glass he determined on a general advance, and seizing the intrepid Ney by the arm and pointing out to him Friedland, the bridges, and the masses of Russians, "There," cried he, "is your objective ; march straight on without looking round ; penetrate that dense mass at all costs ; enter Friedland, seize the bridges, and don't trouble about what may be going on to right or left, or in your rear, I and the army are there to watch." The one exultant roar of "Vive l'Empereur" goes up from the Cuirassiers as they pass him, leader and men are face to face, and the impassible chief whose will directs them, salutes them as they pass. He and they understand each other, and it is for him they charge, and to him they give themselves, with enthusiastic shouts.

Of this subject Meissonier wrote—"I did not intend to paint a battle. I wanted to paint Napoleon at the zenith

of his glory ; I wanted to paint the love, the adoration of the soldiers for the great Captain, in whom they had faith, and for whom they were ready to die."

Painted 1888.

Etched by J. JACQUET and published by MESSRS. ARTHUR TOOTH & SONS.

JEAN LOUIS ERNEST MEISSONIER. Born 1813. Died 1891. Pupil of Leon Cogniet. Grand Officer of the Legion of Honour. Member of the Institute of France. He first exhibited when he was twenty-three. His famous "La Rixe," painted when he was forty-two, was purchased by the Emperor Napoleon III and presented to the late Prince Consort on his visit with Queen Victoria to the French capital in 1855. In the finish and breadth of his genre subjects, he has been compared to the great Dutch painters, Terburg and Metz. Throughout his long life his works were eagerly sought for ; they are very numerous, but each possesses in like degree the evidence of his customary laborious study and devotion to finish. In the present example, illustrative of the great Napoleonic era, these characteristic features are freely displayed throughout. For each of the horses and for each of the men a separate study was made of the size of life, and the astonishing accuracy of every detail is manifest. His care in regard to historical fact in all his work was great. It was, for example, quite as a trivial matter that he was once told that Marshal Ney never wore his military overcoat with his arms in the sleeves, and the painter at once imported this curious habit of the great Marshal into a picture, and in the famous "Campaign of France, 1814," there is the overcoat about the Marshal's shoulders with its armless sleeves hanging on either side. Incidents of this kind are numberless in Meissonier's works, and the historical value of his productions is great, apart from their superb attributes as works of art.

34 DEATH AND THE WOODMAN.

Painted by L. A. LHERMITTE.

Canvas 79 × 95 inches.

Lent by the Artist.

Exhibited in the Salon, 1893.

THE picture illustrates the well-known fable of Æsop of an old man who had travelled a great way under a heavy burden of sticks, and found himself so weary that he cast it down and called upon Death to deliver him from a miserable life. Death came at his call and asked him his business. "Pray, good sir," said he "do me but the favour to help me up with my burden again."

LÉON AUGUSTIN LHERMITTE. Genre and landscape painter — living. Pupil of Lecoq de Boisbaudran. Chevalier of the Legion of Honour, 1884. Scenes of labour and scenes of rest amongst simple peasant folk are the subjects to which he has kept since first, by the generosity of a neighbour in his native village, he was enabled at the age of nineteen to study in Paris.

35 UNE BIENHEUREUSE. (THE SLEEP OF THE BLESSED DEAD.)

Painted by GUSTAVE COURTOIS.

Canvas 33 × 41 inches.

Lent by the Artist.

This Picture was awarded the First Gold Medal at the Universal Exhibition, Paris, in 1889.

GUSTAVE COURTOIS. History and portrait painter — living. Pupil of Gérôme.

36 PRAYER IN THE DESERT.

Painted by J. L. GÉRÔME.

Panel 19 × 32 inches.

Lent by H. J. TURNER, ESQ.

37 PASTIME OF A SPANISH KALIFE.

Painted by J. J. BENJAMIN-CONSTANT.

Panel 53 × 42 inches.

Lent by THE COMTESSE DE CASA MIRANDA
(MADAME CHRISTINE NILLSON).

A HALL or Court of a Spanish Palace in the 13th century. On the floor is spread an elaborate carpet, beyond which in a domed and shadowed inner court, sits the Kalife, watching a Nubian slave who lies full length on the carpet, irritating two pumas by exhibiting to them a snake. The keeper of the pumas stands behind the animals and has dropped their chains. Moorish guests and richly-attired attendants are scattered about the court.

Painted 1881.

J. J. BENJAMIN-CONSTANT. Genre and portrait painter—living. Pupil of Cabanel and of l'Ecole des Beaux Arts. Officer of the Legion of Honour, 1884. Member of the Institute of France. His subject pictures are chiefly of Oriental life, full and brilliant in colour in the dazzling lustre of tropical sunshine, or its delicate effect in Oriental interiors.

38 THE CARDINAL IN GREY.

Painted by J. L. GÉRÔME.

Canvas 27 × 39 inches.

Lent by MRS. S. D. WARREN, of Boston, U.S.A.

L'ÉMINENCE GRISE, or "The Cardinal in Grey" was the title given by the wits of the age to the barefooted Capuchin, whom Lytton in his play of "Richelieu" terms Father Joseph. He shared the plans and power and became in fact the *alter ego* of the great Cardinal; but he chose to retain the humble grey vestments of his order, a strong contrast to the imposing scarlet robes of Richelieu. The scene in the picture is the grand staircase of the Old Palais Cardinal, later the Palais Royal, down one side of which brother Joseph is descending in quiet study of his breviary. Ascending on the opposite side is a troop of courtiers, who in their subservience to him, exaggerate as they meet him their marks of obeisance, but who turn upon him when they are past him a disdainful and insolent stare, their every action expressive of the time-serving manners of the age.

Painted 1876.

Formerly in the Collection of Mr. W. R. Stebbins, of New York.

(For notice of the Painter's life see No. 3.)

39 FAUST.

Painted by J. P. LAURENS.

Canvas 21 × 25 inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

JEAN PAUL LAURENS. Historical painter—living. Pupil of Léon Cogniet and Bida. Officer of the Legion of Honour, 1878. Member of the Institute of France.

*A man at desk -
- red cap. - sombre
of ink*

40 LANDSCAPE.

Painted by JAN-MONCHABLON.

Canvas 36 × 49 inches.

Lent by H. E. KEARLEY, ESQ., M.P.

FERDINAND JAN-MONCHABLON. Landscape and genre painter—living. Pupil of Cabanel and Laurens. Gold Medalist at the Universal Exhibition in Paris, 1889. Chevalier of the Legion of Honour, 1895.

41 LA SALUTATION ANGELIQUE.

Painted by G. DUBUFE.

Panel × inches.

Lent by the Artist.

GUILLAUME DUBUFE. Genre and portrait painter—Living. Son and pupil of Édouard Dubufe. Pupil also of Mazervolle. Chevalier of the Legion of Honour.

42 THE KREMLIN AT MOSCOW.

Painted by PAUL BOUCHARD.

Canvas 52 × 64 inches.

Lent by the Artist.

PAUL BOUCHARD. Genre painter—living.

43 TOO EARLY.

Painted by JAMES TISSOT.

Canvas 28 × 40 inches.

Lent by CHARLES GASSIOT, ESQ.

(For notice of the Painter see No. 45).

43A THESE ARE THE FLOWERS
OF MIDSUMMER.

Painted by H. FANTIN-LATOURE.

Canvas 26 × 32 inches.

Lent by GEORGE WOODIWISS, ESQ., J.P., D.L.

44 CUPID AND PSYCHE.

Painted by W. A. BOUGUEREAU.

Canvas 79 × 47 inches.

Lent by GEORGE MCCULLOCH, ESQ.

beautiful
pink
y - am
id

45 THE LAST EVENING.

Painted by JAMES TISSOT.

Canvas 28 × 39 inches.

Lent by CHARLES GASSIOT, ESQ.

Painted 1872.

JAMES TISSOT, genre painter—living. Pupil of Flandrin and Lamothe. Exhibited at the Salon up to 1870. Latterly he has entirely changed the character of his work the ten years from 1886 being occupied in the Holy Land with the painting of a series of pictures (365 in number), illustrative of the Life of our Lord Jesus Christ, and the exhibition of these works was opened in London at the Lemercier Gallery, 35, New Bond Street, in the Spring of 1896.

45A FLEURS VARIÉES.

Painted by H. FANTIN-LATOURE.

Canvas 17 × 22 inches.

Lent by MRS. EDWARDS.

46 SHRIMPERS.

Painted by PIERRE BILLET.

Canvas 42 × 66 inches.

Lent by MONS. CHARLES GUASCO.

Exhibited at the Paris Salon, 1888.

PIERRE BILLET. Landscape and genre painter—living. Entered his father's business of sugar making and distilling, but soon quitted it and studied with Jules Breton, but quitted that master for a while in order to preserve his own independent outlook on nature, and frequented in the meantime the studios of the more practical painters, among whom Meissonier was the chief.

47 PORTRAIT OF MADAME LA MARQUISE C. DE G.

Painted by LÉON COMERRE.

Canvas 64 × 41 inches.

Lent by PRINCE GEORGES STIRBEY.

Exhibited at the Salon, 1886.

THREE-QUARTER length figure; life-size, elegantly poised, facing the spectator; vivid blue costume, with the bodice richly ornamented with pearls. Her right hand lightly rests on a walking-stick. An effective feature of the background is the deep blue pillar to the left.

LÉON COMERRE. Genre and portrait painter—living. Pupil of Cabanel. Won the Prix de Rome, 1875.

GALLERY II.

GALLERY II.



48 CHILDREN LISTENING TO AN OLD PIPER.

Painted by ANTOINE AND LOUIS LE NAIN.

Panel $10\frac{3}{4} \times 14\frac{1}{4}$ inches.

Lent by THE DUKE OF SUTHERLAND.

Supper
Dutch
school

AN old man is playing on a pipe and has attracted five children, who are gathered around him listening. Waagen says of this little picture, that it "has all the simplicity and truth of feeling and decision of forms; the impasto and the powerful colouring by which these two artists are so advantageously distinguished from most of their countrymen."

ANTOINE LE NAIN, born 1588; died 1648; and LOUIS LE NAIN, born 1593; died 1648, painted conjointly many pictures of domestic and rustic genre—unequalled for natural expression and unmistakable truthfulness.

49 A GARDEN SCENE.

Painted by J. H. FRAGONARD.

Panel $20\frac{1}{2} \times 15$ inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

A LADY standing, holding a walking stick, and talking to a gentleman seated. To the left is a garden through which a gay company of ladies and gentlemen is seen approaching.

JEAN HONORÉ FRAGONARD. Born 1732. Died 1806. Genre and decorative painter; began life as a notary's clerk; then became a pupil of Chardin. He took the Prix de Rome at the age of twenty. Chardin's scenes of peasant life were not, however, of sufficient charm for Fragonard, and this led him to become the pupil of Boucher and to adopt subjects similar to his, illustrative often—and with surprising realism and license—of the immoralities of his time. His original power as a painter was not above devoting itself to light and airy incidents in which grace of costume constituted a prominent feature, and in which each frill and flounce had the finish of a miniature. His works never wear the aspect of laboured compositions, but suggest rather the effort to seize the detected grace of a momentary position, with its significant disposition of dress. His art, indeed, was so graceful and of such dainty charm, that in his lifetime it suggested such sayings of him that he was born "in and of the laughing land of Provence."

50 A LADY AND GENTLEMAN PLAYING CARDS.

Painted by ROBERT TOURNIÈRES (called ROBERT DE LA HAYE).

Canvas 13 × 11 inches.

Lent by the MARQUESS OF BUTE, K.T.

ROBERT LE VRAC TOURNIÈRES. Born 1668. Died 1752. Genre and portrait painter. Pupil of Lucas de la Haye, a Carmelite friar, and later of Bon Boullongue in Paris. His small genre pictures after the manner of Gerard Dow and Metzù, became so popular that he eventually gave up for the pursuit of these, his portrait and historical painting. He was a favourite with the Regent, Duke of Orleans, who took great delight in seeing him paint.

51 A GARDEN SCENE.

fair

Painted by ANTOINE WATTEAU.

Panel 16½ × 12¾ inches.

Lent by CHARLES MORRISON, ESQ.

A COMPOSITION of seven figures in a garden. In the foreground to the right is a gentleman in red, who is playing a guitar to a lady in white, who sits at his side, and who is amusing herself with a spaniel, to the entertainment of a child in pink sitting at her feet. The other four figures are to the left of the picture and two of them are lovers.

(For notice of the Painter's life see No. 59.)

52 LA FONTAINE. (THE WELL.)

Painted by J. S. CHARDIN.

Panel $14\frac{1}{2} \times 16\frac{1}{2}$ inches.

Lent by SIR FRANCIS COOK, BART.

A WOMAN in a stooping attitude drawing water, or wine, from a copper vessel into a large dark jar. White bodice, blue apron, white cap. Another woman is seen through the open door sweeping an adjoining room.

Engraved by C. N. COCHIN.

Formerly in the Collection of M. le Chevalier de la Roque.

(For Biographical note of the Painter's life see No. 68.)

53 THE DUET.

Painted by ANTOINE WATTEAU.

Panel $7\frac{1}{2} \times 6$ inches.

Lent by SIR FRANCIS COOK, BART.

THIS exquisite specimen shows a man and a woman singing. The woman holds a page of music on which the light of a candle falls—which the man is holding.

(For notice of the Painter's life see No. 59.)

v. Small

54 A GIRL WITH A YOUNG BIRD.

Painted by J. B. GREUZE.

Panel $9 \times 7\frac{1}{2}$ inches.

Lent by LORD WANTAGE, V.C., K.C.B.

(For notice of the Painter's life see No. 56).

55 LES DEUX AMIS. (THE TWO FRIENDS.)

Painted by N. LANCRET.

Copper 11×14 inches.

Lent by J. PIERPONT MORGAN, ESQ.

A COMPOSITION of three figures in a landscape. Sitting to the left is a dainty little lady in a blue and white striped gown, whose chin is being coyly touched by a gentleman in a rich brown costume who is seated next to her; he is apparently introducing to her another gentleman richly attired in rose-colour and white. By the side of the lady is a basket.

(For notice of the Painter's life see No. 84.)

56 HEAD OF A BOY.

Painted by JEAN BAPTISTE GREUZE.

Canvas 17 × 14 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

THE picture is a portrait of the Artist's son, and is recorded in Smith's "Catalogue Raisonné" as "A boy with an interesting countenance, indicating admiration."

In the Collection of M. D. Mariette until 1775.

In the Collection of M. Senneville until 1780.

JEAN BAPTISTE GREUZE. Born 1725. Died 1805. Genre and portrait painter. Pupil of Groudon and of the French Academy; studying later in Italy. His happiest subjects are taken from the quiet daily life of the middle classes, "The Broken Pitcher," "The Village Bride," and "The Sleeping Girl," testifying by their titles the character of his art, in which grace and design, gentle movement and tenderness of expression constitute their charm. The last year of his life was passed in very poor circumstances; the large fortune he had amassed was all lost in the great Revolution, and the public had grown to neglect both him and his work in their admiration for the new school of David. The beautiful face which appears in so many of his pictures is doubtless that of his wife, Mademoiselle Babuty, whose extravagance and worthless character led him to separate from her long before his death.

57 MARIE ANTOINETTE AND HER CHILDREN.

Painted by MADAME VIGÉE LE BRUN.

Panel 8 × 6 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

MARIE ANTOINETTE, the beautiful daughter of the Royal House of Austria, was born in Vienna in 1755. Before she was fifteen she wedded the Dauphin of France, afterwards Louis XVI, and five years later the youthful couple succeeded to the throne, counting themselves "too young to reign." She is seen in the picture in those days of splendour which preceded the outbreak of the terrible Revolution. She herself was guillotined in 1793, after fourteen months of anguish in the prison in the Temple; "beautiful, high-born, that wert so foully hurled low." Of the three children here pictured with her, the Dauphin on the right died at the age of eight, before the breaking out of the Revolution; the child on his mother's knee is the Duc de Normandie, who succeeded his brother as Dauphin and died in his eleventh year, after twelve months of neglect and squalor in the clutches of his gaoler Simon; the little girl to the left is Marie Thérèse, Madame Royale, who after more than three years' imprisonment in the Temple, was released; she returned to her mother's family in Austria, where she married, four years later, the Duc d'Angoulême, and lived to the age of seventy-two, dying in 1851. After her return to Paris at the age of thirty-six, nothing would induce her ever to allow her carriage to pass through the Place de la Concorde, the spot where the guillotine had taken the lives of her beloved father and mother.

(For notice of the Painter's life see No. 80.)

58 ACTORS OF ITALIAN COMEDY.

Painted by ANTOINE WATTEAU.

Panel 10 × 8 inches.

Lent by ASHER WERTHEIMER, ESQ.

Engraved by CHARLES SIMONEAU.

A GROUP of five figures seen to the knees, one of them a lady, in white dress, is dancing, and the other four figures are behind her.

(For notice of the Painter's life see No. 59.)

59 LA GAMME D'AMOUR.

Painted by ANTOINE WATTEAU.

Canvas 20 × 23 inches.

Lent by JULIUS WERNHER, ESQ.

A COMPOSITION of eight figures in a garden. A lady and a gentleman occupy the foreground, both of them richly attired. The gentleman is playing on a mandolin, and bending over a music book which the lady, seated on the ground beside him, is holding open as she glances up at him. To the right another group is seen of four figures, and beyond these a lady and gentleman are walking away in company.

Engraved by L. P. LE BAS.

Collection of M. D. Mariette.

In the collection of Mrs. Lyne Stephens until 1895.

ANTOINE WATTEAU. Born at Valenciennes, 1684. Died at Nogent-sur-Marne, 1721. Son of a tiler. His education was of the slightest, and without money or resources

of any kind he made his way to Paris. Studied there under Gillot and with the decorative painter Claude Audran, copying also incessantly the chief paintings of Rubens and Paolo Veronese. His great reputation rests on his unrivalled grace in depicting the life of the early portion of the eighteenth century, in pastoral scenes or in scenes where the pleasures of the upper circles are portrayed either in music, dance, or festive gathering, investing them all with a subtle charm the originality of which had been up to then unknown in art, an "airy nothing," which as Mrs. Stranahan observes in her work upon French art, "gives to woman her coquetry and attraction, a charm far above that of physical beauty." He constantly erased and repainted his pictures, and it was only by decisive measures that those who bought his works could get them out of his hands. It was in 1721 that he painted the celebrated signboard for the shop of the dealer Gersaint, with whom he resided. It was afterwards cut into two halves, which were acquired in Paris at different times and from different persons, by the agents of Frederick the Great, of Prussia, and are both now in the Old Palace at Berlin. Examples of Watteau are rare, and the National Gallery is without one.

60 PORTRAIT OF AMELIA, NINTH
BARONESS CONYERS, AT THE
AGE OF TEN. SHE BECAME
THE WIFE OF FRANCIS, FIFTH
DUKE OF LEEDS.

Painted by F. H. DROUAIS.

Canvas, oval 28 × 23 inches.

Lent by the COUNTESS OF YARBOROUGH.

Dated 1764.

A PRETTY child standing towards the right, but fully facing the spectator; blue bodice richly ornamented with jewelry and lace, and blue collarette with jewels. In her hair two blue bows, and a bracelet of pearls on her right arm. She is carrying a basket of flowers, a rose from which she is daintily holding in her right hand.

FRANÇOIS HUBERT DROUAIS. Born 1727. Died 1775. Portrait painter. Son and pupil of Hubert Drouais, and later of Carle van Loo and Boucher. He painted very many of the famous men and women of his day, including several members of the reigning family of France. One of his most beautiful portraits is that of Madame de Pompadour, in the Museum at Orleans.

61 MADAME DE POMPADOUR.

Painted by FRANÇOIS BOUCHER.

Panel on Porcelain $8\frac{1}{2} \times 6\frac{1}{2}$ inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

FULL length figure seated to the left on a sofa, leaning on her left elbow on the cushions and holding an open book in her right hand; blue dress with pink ribbons and covered with pink roses; roses in her hair; by her side is a writing table, and a dog is at her feet. Jeanne Antoinette Poisson, Marquise de Pompadour, the celebrated favourite of Louis XV of France, was born in Paris in 1722. She was of modest parentage, but under the tutelage of her accomplished mother she early acquired that air of distinction and grace of manner for which she became noted, and which, added to her personal beauty, quickly brought a suitor for her hand in the person of M. D'Etoilles, to whom she was wedded at the age of fifteen. Her first meeting with Louis was at a masque ball some five years after her marriage, the king being then about 32. Frequent interviews ensued between the two in the beautiful forest of Sénart, and a few months later, at her own request, she was divorced from her husband. The Marquisate de Pompadour was then bestowed upon her, to which was subsequently added the more lucrative Marquisate de Crécy. Succeeding the Duchesse de Châteauroux in the King's favors, she rose ultimately, owing to the King's laxity of rule, to a position which gave her entire control of the political affairs of France. Her luxury was fabulous, Sévres porcelain, Chinese lacquer work, pictures, statues, and costly furniture were collected at her dictate for the castles and palaces in which she

moved, and to which her own beautiful presence added lustre. Over the "weariness" of the King she exerted a charm which no other influence could. She died at Versailles at the age of forty-one, having enjoyed practically supreme power with Louis for twenty years. The beautiful castle of Bellevue which he gave her, and which the art of Pigale, Boucher and Van Loo made a wonder, was entirely destroyed in the Great Revolution.

FRANÇOIS BOUCHER. Born 1703. Died 1770. History and genre painter. Drew first for engravers; secured the First Prize at the Academy at the age of twenty, and then he went to Rome with Carle Van Loo, on whose death he became first painter to the King. The portrait of the all-powerful favourite, Madame de Pompadour, was painted by him several times. Although a sense of the voluptuous pervades his work, it is nevertheless seldom associated with any distinct disregard of delicacy. The indifferent morals of the age in which he lived were accountable, no doubt in large measure, for the false idea of expression in which he indulged, and in his mythological subjects and pleasing groups or in his elaborate wall and ceiling decoration, of which much was carried out by him, one looks in vain for any elevated motive. Grace of line and delicacy of colour are relied upon to charm, and these qualities are rarely absent from his work. His productions drew from Diderot the well-known expression, "What colours, what variety! This man has all but truth."

62 PORTRAIT OF MADEMOISELLE LE DOUX.

Painted by MADEMOISELLE LE DOUX.

Panel—Oval $10\frac{3}{4} \times 8\frac{1}{4}$ inches.

Lent by ASHER WERTHEIMER, ESQ.

In the Collection of J. H. Anderton until 1879.

63 NICAISE.

Painted by N. LANCRET.

Canvas 11×14 inches.

Lent by J. PIERPONT MORGAN, ESQ.

A COMPOSITION of three figures. A lady in white dress with a posy of flowers in her bosom is holding out her hand to a gentleman in brown, who has on his right arm some richly coloured drapery. Among the trees to the right another female figure is seen.

Vous savez des étoffes vendre
Et leur prix en perfection ;
Mais ce que vaut l'occasion
Vous l'ignorez, allez l'apprendre.

Conte de La Fontaine VII. Livre II.

Engraved by CHAMPOLLION.

Collection of the Baron de Beurnonville until 1881.

Collection of Mrs. Lyne Stephens until 1895.

(For notice of the Painter's life see No. 84.)

64 A BACCHANTE.

Painted by J. B. GREUZE.

Canvas 18 × 14 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

IN Smith's Catalogue Raisonné, this example is recorded thus :—

"A bust of a pretty girl represented in the character of a Bacchante ; her countenance is animated with smiles and her fair complexion set off with dark hair, entwined with vine foliage ; the head inclines gracefully on the left shoulder and her light and scanty dress leaves the right breast exposed. An exquisite performance."

(For notice of the Painter's life see No. 56.)

65 PORTRAIT OF A LADY.

Painted by J. H. FRAGONARD.

Panel 9½ × 10 inches.

Lent by the RT. HON. LORD PIRBRIGHT, P.C.

Painted 1794.

v. pretty
- colour
rather
1794
A LADY seated on a stone bench, facing the left, in a garden of flowering plants and with a landscape in view. Warm, grey costume trimmed with pale pink ; high hat with pale roses in it ; crimson shoes ornamented with jewelled buckles. A brown-covered book is in her left hand and an elegant jewelled bracelet is on her left wrist. Rich dark blue drapery is on the ground before her, where also lie two other richly-bound books—one of them open.

(For notice of the Painter's life see No. 49.)

66 THE SONG.

Painted by ANTOINE and LOUIS LE NAIN.

Canvas 11 × 16 inches.

Lent by LORD ALDENHAM.

(For notice of the Painters' lives see No. 48).

67 GARDEN SCENE, WITH
PIERROT.

Painted by ANTOINE WATTEAU.

Canvas 18 × 15 inches.

Lent by CHARLES MORRISON, ESQ.

A COMPOSITION of six figures on a terrace. The chief personage is a pierrot who is playing a mandolin, to the entertainment of three ladies and two gentlemen, who are grouped in engaging attitudes behind him. The aspect is that of a still summer day. A large stone vase stands high to the right, and on the left a basket of flowers is lying on the ground; soft hazy distance in which a group of trees stands, among which is a statue.

(For notice of the Painter's life see No. 59.)

68 LA BLANCHISSEUSE. (THE WASHERWOMAN.)

Painted by J. S. CHARDIN.

Panel $14\frac{1}{2} \times 16\frac{1}{2}$ inches.

Lent by SIR FRANCIS COOK, BART.

A WOMAN at a washing tub and a child blowing bubbles ; another woman is seen in an adjoining room hanging out clothes. A pan for receiving the clothes is at the left.

Engraved by C. N. COCHIN.

Formerly in the Collection of M. le Chevalier de la Roque.

JEAN SIMÉON CHARDIN. Born 1699. Died 1779. Genre and still-life painter. Pupil of Cazes and of Noël Nicolas Coypel. The painting of a barber's sign first attracted attention to him. By 1741 he had established his reputation as a painter of peasant and middle-class life, executed always with a certain grace peculiarly French. Latterly he worked in pastel. His works are rare. They are remarkable for neatness of finish, harmony of tone, and for the careful arrangement of light and shade.

69 LA CONFIDENCE.

Painted by FRANÇOIS BOUCHER.

Canvas 26×21 inches.

Lent by ASHER WERTHEIMER, ESQ.

Engraved by SIMON CHARLES MIGER.

(For notice of the Painter's life see No. 61).

like
like

very

about

like

Boucher

70 PORTRAIT OF HIS FATHER.

Painted by J. B. GREUZE.

Canvas 17 × 14 inches.

Lent by E. A. LEATHAM, ESQ.

(For notice of the Painter's life see No. 56).

71 A FÊTE CHAMPÊTRE.

Painted by A. WATTEAU.

Canvas 23 × 29 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of nineteen figures in a wooded garden. Towards the left, in the foreground, is a couple dancing to the pipers, who are seated to the left. A lady in white satin gown and ample pink cloak, and with two children endeavouring to engage her attention, is regarding the dancers, and about the scene are several couples in animated coquetry.

Formerly in the collection of Lord Henry Seymour.

(For notice of the Painter's life see No. 59.)

*seen in
part -*

72 MADAME DE LAUBESPINE.

Painted by NICHOLAS DE LARGILLIERE.

Canvas 31 × 25 inches.

Lent by MONSIEUR SEDELMAYER.

HALF-LENGTH figure of a lady ; white hair with flowers and jewels in it. Low bodice of white lace and sumptuous crimson drapery, lined with white satin. The left hand across her right bosom. Landscape in background.

NICHOLAS DE LARGILLIERE. Born 1656. Died 1746. In his eleventh year he became the pupil of Antoon Gouban, at Antwerp, whom he assisted by painting the still life accessories in his pictures. In his nineteenth year he came to England and found work in the Royal Palaces under Sir Peter Lely. This brought him under the notice of Charles II, whose portrait he painted, together with those of many of the nobility. He then settled in Paris and at once obtained a large practice among the bourgeoisie and professional classes. In 1686 he was admitted into the French Academy, and it is curious to note that, although he is now remembered only as a portrait painter, and as such has been styled "the French Van Dyck," yet in his own day he had a great reputation as a painter of historical subjects ; and after the deaths of Le Brun and Mignard he occupied the foremost place in the French School in that branch of art.

73 THE COUNTESS DE FLAHAULT AND HER SON.

Painted by MADAME GUIARD.

Canvas 40 × 32 inches.

Lent by the MARQUISE DE LAVALETTE.

Painted 1785.

A LADY seated to the left, holding a child who is playing with a miniature. White gown, blue bodice, lace kerchief over the shoulders, purple drapery over chair behind.

ADELAIDE LABILLE-DES-VERTUS. Born 1749. Died 1803. Pupil of her father-in-law, François E. Vincent, and of Latour. At an early age she became the wife of M. Guiard. She devoted her talent mainly to the painting of portraits and miniatures. She was received into the French Academy in 1782.

74 A GROUP OF CHILDREN.

Painted by F. BOUCHER.

Canvas 28 × 28½ inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

A COMPOSITION of four nude figures of children, in a rocky landscape, amusing themselves with two bird's nests or cages.

(For notice of the Painter's life see No. 61.)

75 LE DÉSIR DE PLAIRE (The desire to please); or, THE TOILETTE.

Painted by J. B. PATER.

Canvas 21 × 26 inches.

Lent by the MARQUISE DE LAVALETTE.

*warm
woman -
maiding
arranged -*

A COMPOSITION of ten figures. In the centre of a room a lady is seated before a looking glass, and a maid is dressing her hair; other women are waiting around with various toilet articles. A priest is entering the doorway, through which a glimpse of a garden is seen. In the foreground is a spaniel playing with some roses which have fallen from a basket.

Ce galant attirail qu'un goût exquis éclaire,
Iris, à des charmes bien doux ;
Mais il faudrait encor pour être sûr de plaire
Que telle qui s'en sert eut les traits comme vous.

Engraved by LOUIS SURUGUE.

Collection of M. L'Abbé de Mannville.

JEAN BAPTISTE JOSEPH PATER. Born 1695. Died 1736. Genre painter. His father, a sculptor, imparted to him the first principles of art. He then became the pupil of Watteau, whose uncertain temperament, however, soon brought about a separation; but Pater's sympathy with his master's work was great, and when Watteau's end was approaching, Pater was sent for, and he worked daily under his master's eye, receiving such instruction from him as thoroughly to imbue him with the spirit that animated Watteau. In subject and composition, Pater's work closely resembles his master's, and his colour is rich, but his drawing is not so precise, nor is his handling so firm and deliberate in its completeness.

76 “LA VOLUPTÉ.”

Painted by JEAN BAPTISTE GREUZE.

Canvas $15\frac{1}{2} \times 13$ inches.

Lent by THE RT. HON. LORD PIRBRIGHT, P.C.

THIS picture was painted for Queen Marie Antoinette, by whom it was given to one of her pages, Prince Walburg, from one of the descendants of whom it was purchased by the grandfather of the present possessor.

(For notice of the Painter's life see No. 56.)

77 DUC DE PENTHIÈVRE.

Painted by J. M. NATTIER.

Canvas 94 × 71 inches.

Lent by H. L. BISCHOFFSHEIM, ESQ.

LOUIS-JEAN-MARIE DE BOURBON, Duc de Penthièvre. Born 1725. Died 1793. He was the youngest legitimate son of King Louis XIV.

The Duke stands facing the right and holding in his hand a black hat with white ostrich feather. Silver grey costume with short black velvet cloak. To the left is the stooping figure of an attendant in scarlet livery, ornamented with silver; he is drawing away from his master's figure the heavy folds of a richly gold-embroidered robe. In the rear is seen a gilded couch upholstered in pale blue, and on it elaborate articles of apparel are thrown, gloves, scarves, stars and other jewelled insignia. The silvery effect of this beautiful work is enhanced by the servant's scarlet livery, which though bright is not obtrusive on the spectator's eye.

Formerly in the Collection of the Duc de Richelieu.

A small finished study of this picture is in the Wallace Collection at Hertford House.

JEAN MARC NATTIER. Born 1685. Died 1766. History and portrait painter. Son and pupil of Marc Nattier. Studied much in the gallery of the Luxembourg, where he copied for the engraver the pictures there by Rubens. In Amsterdam he painted the portraits of Peter the Great and Catherine I, as well as many members of the Russian Court. He won the first prize at the French Academy at the age of fifteen. There is a life of Nattier written by his daughter, Madame Torgal.

78 L'ESCARPOLETTE. (THE SWING.)

Painted by N. LANCRET.

Canvas 18 × 22 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of twelve figures, the chief of whom is a young lady in a pink dress with white drapery across it who is swinging between two trees. Two couples are coquetting, one on either side of the swing, and in the foreground to the left is a man with a red tunic, who holds a rope attached to the swing, and beyond whom is a most charmingly painted landscape, with a river and a bridge.

(For notice of the Painter's life see No. 84.)

79 HEAD OF A GIRL.

Painted by J. B. GREUZE.

Canvas 18 × 14½ inches.

Lent by C. J. GALLOWAY, ESQ.

A GIRL looking over her left shoulder. Fair hair; blue ribbon in hair which falls over the left shoulder. White transparent drapery on either side and a yellow band of ribbon tied in front.

(For notice of the Painter's life see No. 56.)

v. pretty -
no unlike
Miss Martine
Scott

80 PORTRAIT OF A LADY.

Painted by MADAME VIGÉE LE BRUN.

Canvas 41 × 32 inches.

Lent by J. PIERPONT MORGAN, ESQ.

*So soft
+ mellow
many -
lot of rather
dry
pictures -
feminine
face +
gritlike
face*

SEATED figure towards the right, on a green divan ; face turned full to the spectator, right arm resting upon a cushion, white muslin dress, claret coloured jacket.

Collection of Mrs. Lyne Stephens until 1895.

MADAME MARIE LOUISE ELIZABETH LE BRUN (*née* VIGÉE). Born 1755. Died 1842. Portrait, history and landscape painter. Pupil of Briard and Joseph Vernet, and a great student of the old masters in the Louvre. She was twenty-four when she painted the first of the twenty-five portraits which she executed of Marie Antoinette, with whom she was on terms of the closest intimacy. She withdrew to Italy during the great French Revolution, painting while there a portrait of Lady Hamilton as a Bacchante. She was an Associate Member of nearly all the European Academies.

81 CHILDREN SPORTING WITH A GOAT.

Painted by F. BOUCHER.

Canvas 28 × 28½ inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

A COMPOSITION of five figures representing children playing with a goat. One of them, whose head is encircled with vine leaves, is riding the goat, and the one behind, pushing it, is carrying a large cluster of grapes.

(For notice of the Painter's life see No. 61.)

82 SCÈNE D'AMOUR.

Painted by L. TRINQUESSE.

Canvas 26 × 20 inches.

Lent by REGINALD VAILE, ESQ.

A COMPOSITION of three figures in a richly wooded garden. A youth in pale yellow coat is passionately kissing a young girl who wears a white satin dress, over which on either side red drapery falls ; in her bosom is a rose. Another girl in brown, with blue sash and yellow hat, is attempting to draw her companion away. Above the couple, to the left, is the figure of Cupid about to shoot an arrow ; and in the background are seen the leafy recesses of the garden.

Signed and Dated 1786.

L. R. TRINQUESSE. Portrait and genre painter. Pupil of Largilliere. Flourished in Paris and at the Hague in the latter part of the eighteenth century. He was admitted into the Guild at the Hague in 1767, and exhibited at the Academy in Paris as late as 1793. His works are rare.

83 PORTRAIT OF MADAME DE BOVUILLE.

Painted by J. M. NATTIER.

Canvas 29 × 23 inches.

Lent by LORD BURTON.

A LADY seated to the left but turning to the spectator. Richly ornamented low bodice ; blue drapery over the shoulders fastened in front by a large jewel. In her right hand she holds a posy of flowers.

(For notice of the Painter's life see No. 77').

84 A GARDEN PARTY.

Painted by NICOLAS LANCRET.

Canvas 35 × 38 inches.

Lent by LORD WANTAGE, V.C., K.C.B.

NICOLAS LANCRET. Born 1690. Died 1743. Genre painter. Pupil of Pierre D'Ulin and Gillot, but coming under the influence of Watteau, his works, thereafter, bore great resemblance to those of that graceful and accomplished master, to the extent not unfrequently of their being mistaken for his; but the poetic warmth and deliberate charm of Watteau and his beauty of line and adroit arrangement is not so pronounced in Lancret's work, whose productions, though often extremely captivating, are those of a disciple or imitator, rather than those of a master. Yet much of his work is very beautiful, and expressive of the lightness of the age in which he lived, its gallantries and frivolities, and scenes of pastoral gaiety.

85 CUPID AND CHILDREN.

Painted by F. BOUCHER.

Canvas 36 × 39 inches.

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

A GROUP of four nude figures of children. One of them is represented as Cupid, whose white wings are seen as he lies, apparently in slumber, on some sheaves of corn, where some blue drapery is spread; his red quiver full of arrows lies on the ground beside him.

(For notice of the Painter's life see No. 61.)

86 L'HIVER. (WINTER.)

Painted by N. LANCRET.

Canvas 30 × 25 inches.

Lent by the MARQUISE DE LAVALETTE.

A COMPOSITION of ten figures, all ladies, in a lofty room, some of whom are seated at a table and playing cards. One lady to the left, occupies a large red covered chair and is playing with a cat. Cards and a letter are strewn about the floor.

Contre l'excès d'un froid souvent insupportable
Aux dames en hiver le bal est favorable
Mais dans cet exercice on ne saurait passer
Quelqu'en soit le plaisir jour et nuit à danser.

Aussi quand on est lasse on fait une reprise
d'Ombre, en chambre bien close et proche d'un bon feu,
Pour lors bravant le froid chacun joue à sa guise
Jusques au petit chat qui veut être du jeu.

Engraved by J. P. LE BAS.

In the Collection of James Watt, Esq., until 1849.

(For notice of the Painter's life see No. 84.)

87 LA MARQUISE DE LA FERRONNAYS.

HALF-LENGTH figure of a lady seated, facing the spectator; pale blue and white costume, black ribbon round her neck—a white and tan spaniel is on her knees.

Painted by CARLE VAN LOO.

Canvas 36 × 29 inches.

Lent by MONSEIUR SEDELMAYER.

CHARLES ANDRÉ VAN LOO. Born 1705. Died 1765. History and portrait painter. Pupil of his brother Jean Baptiste van Loo, and later, in Italy, of Benedetto Luti and the Sculptor le Gros.

88 HAULING IN THE NETS.

Painted by EUGENE ISABEY.

Canvas 25 × 37 inches.

Lent by SIR JAMES BELL, BART.

EUGÈNE LOUIS GABRIEL ISABEY. Born 1804. Died 1886. Son of the miniature painter, J. B. Isabey. Marine painter, occupying the first position in that capacity for many years in France. Officer of the Legion of Honour, 1852.

89 THE DREAM OF THE INFANT JESUS.

Painted by O. TASSAERT.

Canvas 22 × 18 inches.

Lent by MONS. DURAND RUEL.

NICOLAS FRANÇOIS OCTAVE TASSAERT. Born 1800.
Died 1874. History and portrait painter. Pupil of Pierre
Gérard and Guillon Lethière.

90 THE APPROACHING STORM.

Painted by CHARLES JACQUE.

Canvas 28 × 39 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD
MAYOR.

*thunder
dark stormy sea*

(For notice of the Painter's life see No. 94).

91 LE PÂTURAGE.

Painted by JULIEN DUPRÉ.

Canvas 15 × 22 inches.

Lent by ALEXANDER YOUNG, ESQ.

Painted 1882.

Etched by LE CONTEUX.

*fine sweeping
with low*

JULIEN DUPRÉ. Landscape and genre painter—living.
Pupil of Pils, Lehmann and Langée.

92 THE SCATTERED HERD.

Painted by E. VAN MARCKE.

Canvas 34 × 57 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

EMILE VAN MARCKE. Born 1827. Died 1893. Cattle painter. Pupil of Troyon. Chevalier of the Legion of Honour.

93 SOLITUDE.

Painted by J. F. MILLET.

Canvas 33 × 43 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 115).

94 FOREST PASTURES.

Painted by CHARLES JACQUE. *characteristic*

Canvas 25 × 32 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

CHARLES ÉMILE JACQUE. Born 1813. Died 1893. Animal and landscape painter. Chevalier of the Legion of Honour, 1867. In his youth he studied as a geographical engraver, and then enlisted as a soldier, remaining in the army for seven years. He then resumed engraving, and a catalogue of his works in that branch of Art numbering four hundred and twenty has been made by Mons. Guiffrey. He worked chiefly at Barbizon—where the peasant folk, their sheep flocks and poultry, and the surrounding forest scenery, engaged alike his pencil and brush.

95 THE POOL OF THE FAIRIES,
FONTAINEBLEAU.

Painted by LÉON BELLY. *pretty - fine*

Canvas 23 × 20 inches.

Lent by MADAME V. LÉON BELLY.

Painted 1874.

LÉON AUGUSTE ADOLPHE BELLY. Born 1828. Died 1877. Orientalist and portrait painter. Pupil of Troyan and Rousseau. Legion of Honour, 1862.

96 CLAIR BOIS, FOREST OF FONTAINEBLEAU.

Painted by THÉODORE ROUSSEAU.

Canvas 27 × 41 inches.

Lent by JAMES DONALD, ESQ.

*So much
truth & soul
as to reveal
gains beauty*

PIERRE ETIENNE THÉODORE ROUSSEAU. Born at Paris, 1812. Died at Barbizon, 1867. Landscape painter. Pupil of Pau de St. Martin, Rémond and Guillon-Lethière. Medal of Honour and Officer of the Legion of Honour, 1867. Like all original men, the work he first put forward between the age of twenty and twenty-three exhibited a distinct disregard for convention; and the absence from it of the then popular classical feeling resulted in the rejection of his pictures from the Salon. There ensued as a consequence a period of ten years of struggle with adverse fortune. He had taken refuge meanwhile in the Forest of Fontainebleau, in that little village of Barbizon which he and others of like proclivities—Millet, Diaz, Troyon, Dupré—have done so much to immortalize. Here the individuality of the man developed as he realized on his canvases year after year, with ever increasing truth, the subtle aspects of nature, whether in the delicate open atmosphere of the morning lights, or in the profound depths and intricacies of tangled forest into which the lights of evening played with all their richness.

97 LA BOUILLE, NEAR ROUEN.

Painted by GEORGES MICHEL.

Canvas 24 × 32 inches.

Lent by E. E. LEGGATT, ESQ.

GEORGES MICHEL. Born 1763. Died 1843. Landscape painter. His father was employed in the Paris markets, but he himself was placed with a village curate on the plain of St. Denis, and afterwards apprenticed to the painter Leduc. At one time he was the painting companion of Louis Bruandet, at another he was living in the house of a noble amateur, whose pictures he finished. His favourite subject was the great plain which stretches from Montmartre to the North of St. Denis. In spite of the small prices he received for his pictures, he contrived to pass his life in modest comfort.

98 LANDSCAPE.

Painted by C. F. DAUBIGNY.

Panel 16 × 26 inches.

Lent by J. S. FORBES, ESQ.

*bank 7 river trees
a boat in two
quiet - strong tone*

(For notice of the Painter's life see No. 102.)

99 THE RETURN TO PORT, HONFLEUR.

Painted by EUGENE ISABEY.

Canvas 17 × 25 inches.

Lent by REGINALD VAILE, ESQ.

The original of the celebrated Mezzo-tint by David Lucas.

EUGÈNE LOUIS GABRIEL ISABEY. Born 1804. Died 1886. Son of the miniature painter, J. B. Isabey. Marine painter, occupying the first position in that capacity for many years in France. Officer of the Legion of Honour, 1852.

100 MARIE BASHKIRTSEFF.

Painted by J. BASTIEN-LEPAGE.

Canvas 31 × 23 inches.

Lent by J. S. FORBES, ESQ.

MARIE BASHKIRTSEFF was born on the 11th November, 1860, at Poltava, in the wild region of the Ukraine, and her celebrated Journal, which she commenced at the age of twelve, was published in 1890. It was written in French and translated by Mathilde Blind, who observes in her preface to the work that the "vast steppes and stirring traditions of her native land form the appropriate background for the extraordinary child, full of quenchless ardour and explosive force." She formed the closest friendship with Bastien-Lepage, the painter of this portrait, and in the summer of 1884, the last year of her life, she met him nearly every day, either in Bastien's sick room or in the Bois de Boulogne.

Her Journal breaks off abruptly on the 20th October, 1884, and eleven days later, while only in her twenty-fourth year, she died ; the painter, for whom she had so great a reverence, dying within six weeks of her, at the age of thirty-six.

The picture shows the half figure of a child in a black cloak and grey hood, trimmed with pink. She is carrying a bag on her arm ; in the background are houses.

JULES BASTIEN-LEPAGE. Born 1848. Died 1884. History and portrait painter. Pupil of Cabanel. Chevalier of the Legion of Honour, 1879. His famous "Joan of Arc" is in the Metropolitan Museum, New York.

101 BARKHAT, A RUSSIAN HORSE.

Painted by D. RAFFET.

Canvas $12\frac{1}{2} \times 17$ inches.

Lent by E. E. LEGGATT, ESQ.

From the San Donato Collection.

DENNIS AUGUSTE MARIE RAFFET. Born 1804. Died 1860. Pupil of Gros and Charlet. Most of his subjects were scenes from military life. He found a liberal patron in Prince Demidoff—for whom the present picture was painted in 1858.

102 BORDS DE L'OISE.

Painted by C. F. DAUBIGNY.

Panel 13 × 22 inches.

Lent by the HON. SIR J. C. DAY.

CHARLES FRANÇOIS DAUBIGNY. Born in Paris, 1817. Died there, 1878. Landscape painter. Pupil of Paul Delaroche. Officer of the Legion of Honour. He studied for three years in Italy, and exhibited first at the Salon at the age of twenty-one. Clock cases, boxes, and other articles of commerce were painted by him in his earlier youth under the tuition of his father, but his original feeling for the painting of landscape, in its sedate or serious moods or in its more impressive aspects, early manifested itself, and upon it is built his great reputation.

103 LE MAL AVIS.

Painted by N. V. DIAZ.

Panel 17 × 11 inches.

Lent by J. S. FORBES, ESQ.

(For notice of the Painter's life see No. 112.)

104 PORT DE MEULAN; HAULING
THE NETS.

Painted by C. F. DAUBIGNY.

quiet + restful

Panel 17 × 32 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 102.)

105 L'ORAGE. (THE STORM.)

Painted by N. V. DIAZ.

splendid

Panel 24 × 30 inches.

Lent by ALEXANDER YOUNG, ESQ.

vigorous

(For notice of the Painter's life see No. 112.)

106 LE LAC. (THE LAKE.)

Painted by J. B. COROT.

Canvas 52 × 62 inches.

Lent by ALEXANDER YOUNG, ESQ.

Etched by T. N. CHAUVEL.

THIS important picture, painted in the sixties, and one of the largest and most impressive works of Corot, passed immediately into the Collection of M. Brun, from whose widow it was acquired by its present owner.

JEAN BAPTISTE CAMILLE COROT. Born 1796. Died 1875. One of the Barbizon group of landscape painters. Started in life in a draper's shop. Pupil afterwards of Michallon and Victor Bertin. Officer of the Legion of Honour, 1867. Studied in Italy, then in Provence and Normandy, and in his loved forest of Fontainebleau, in which latter place, by incessant study, he learned to couple breadth with careful though unobtrusive detail. His practice was to paint in the open air in the summer at effects seen as the day dawned or at times of sunset or moonlight—working in his studio in the winter at the ideas he thus gained. In his early years he had to contend with poverty, but in after life wealth flowed freely in on him. His originality was great; he portrayed nature in a manner replete with poetry and fancy, finding followers in such painters of distinction as Troyon, Diaz, Daubigny, &c. D. C. Thomson, in his work upon Corot,* writes: "He was the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawns, and dewy eve. He was the man of all others who could paint the atmosphere, the aqueous vapours of the rivers and lakes, and the mists of the valleys; and who could invest every landscape he produced with a romanticism and charm which are thoroughly wonderful. He was the acknowledged leader of a great school of landscape painting, and for many years before his death he had a powerful influence over numerous painters, who have become or will yet become, famous."

* Barbizon School of Painting. Book I. Corot.

107 THE THREE COWS.

Painted by J. B. COROT.

Canvas $8\frac{1}{2} \times 13\frac{1}{2}$ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 106).

108 A GROUP OF FIGURES.

Painted by N. V. DIAZ.

Canvas 9×6 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 112).

109 THE FISHERMAN.

Painted by J. B. COROT.

Canvas $8\frac{3}{4} \times 14$ inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 106).

110 L'ARBRE PENCHÉ (THE
BENT TREE).

Painted by J. B. COROT.

Canvas 16×22 inches.

Lent by ALEXANDER YOUNG, ESQ.

(For notice of the Painter's life see No. 106).

*Edinburgh
originally*

III SENTIER DE ST. PRIVÉ.

Painted by H. HARPIGNIES.

Canvas 24 × 32 inches.

Lent by ALEXANDER YOUNG, ESQ.

II2 LE SOMMEIL DES NYMPHES.

Painted by N. V. DIAZ.

Canvas 23 × 15 inches.

Lent by J. INMAN, ESQ.

NARCISSÈ-VIRGILE DIAZ DE LA PENA. Born at Bordeaux, 1809. Died at Mentone, 1876. Landscape painter. Chevalier of the Legion of Honour. In the earliest years he studied nature in the woods. When fifteen he was apprenticed to a manufacturer of porcelain as a shop boy, but his evident capacity as an artist revealing itself, he was promoted to his master's atelier, where he made the acquaintance of Corbet, Raffet and Jules Dupré, but he quarrelled with his master and left him. He entered then upon a life of absolute poverty, but succeeded nevertheless in increasing his knowledge of painting by his close study of nature. Although his genre subjects have remarkable attributes both in arrangement and colour, it is upon his landscape art that his reputation rests; depths and intricacies of woodland and rugged forest growths. He was for many years neglected, meeting indeed with but little encouragement until towards the end of his life, when he met with wide patronage. He was unfortunate early in life in losing one of his legs, as the result of a bite from an insect, and his death at the age of sixty-seven was due to the bite of a viper.

113 SHELLING PEAS.

Painted by EDOUARD FRÈRE.

Panel 31 × 17 inches.

Lent by E. E. LEGGATT, ESQ.

PIÈRRE EDOUARD FRÈRE. Born 1819. Died 1886. Genre painter. Pupil of Paul Delaroche. Chevalier of the Legion of Honour. He first exhibited at the Salon in 1843. His works show much care and study. He recorded scenes homely in character, in which childhood was wondrously interpreted in a manner so full of the charm of village life and the beauty of rustic expression that it has been said of him in regard to his pupilage with the great historical painter that "the stately swan had hatched a wood bird," so simple of theme and yet so accomplished in execution was his work.

114 GOING TO MARKET.

Painted by CONSTANT TROYON.

Canvas 36 × 29 inches.

Lent by JAMES DONALD, ESQ.

CONSTANT TROYON. Born at Sévres, 1810. Died at Paris, 1865. Landscape and animal painter. He worked in the companionship of Rousseau, Diaz and Jules Dupré. He first exhibited at the Salon when he was twenty-three. His subjects were taken invariably from the country in the neighbourhood of Paris, very little other than French scenery ever appearing in his works.

115 GOING TO WORK.

Painted by J. F. MILLET.

Canvas 22 × 18 inches.

Lent by JAMES DONALD, ESQ.

Etched by the Painter.

JEAN FRANÇOIS MILLET. Born 1814. Died 1875. Figure and landscape painter. His parents were of the Norman peasantry and engaged in farming. Though his general education was simple, his progress in art was such, that at the age of twenty, the Municipality of Cherbourg was prevailed upon to grant him a small pension to enable him to pursue his studies in Paris. He became there the pupil of Paul Delaroche, in whose atelier he had four companions, Diaz, Rousseau, and Corot. His first work in the Salon was a portrait, when he was twenty-six. He then gained a living by painting signboards. It was not until he was thirty-four that he discovered his true vocation, in the adoption of subjects taken from French peasant life, but his struggle for existence impeded his work. He and his family were frequently in need of the barest necessities of life. He removed to Barbizon, a village in the beautiful Fontainebleau country, and there he settled in a peasant's cottage of three rooms, finding amid the scenery and in the humble life so dear to him, no lack of subjects; but fine as his pictures were, they brought but small prices, being at that time appreciated only by a very few. Not until he was fifty-three did his means improve; his genius then brought him the Legion of Honour, and his work became more largely sought after. He continued, however, his same simple rustic life to the end. His works have realized enormous prices since his death; the famous "Angelus," painted in 1859, and owned now by M. Chaudard of Paris, being sold a few years ago for upwards of £20,000. So small were his life's gains that his widow and family were left poor, and were granted from the State an annual pension of 1,100 francs; the painter Corot, his old friend and fellow pupil, supplementing this grant by a gift of 15,000 francs.

116 THE OPEN SEA.

Painted by JULES DUPRÉ.

Canvas 15 × 18 inches.

Lent by J. S. FORBES.

JULES DUPRÉ. Born 1812. Died 1889. Landscape painter. Officer of the Legion of Honour. Studied as a boy in the porcelain manufactory of his father. He then essayed oil painting, and at the age of nineteen he first exhibited at the Salon. In force and richness of colour and in tenderness of expression, one of the greatest and most individual of the French painters of landscape and sea.

117 PORTRAIT OF LOUIS THE FOURTEENTH.

Painted by PIERRE MIGNARD.

Canvas 28 × 23 inches.

Lent by E. A. LEATHAM, ESQ.

L OUIS XIV, King of France. Born at St. Germain, 1638. Died at Versailles, 1715. He occupied the Throne of France for seventy-seven years, and was one of the handsomest men of his time. He is represented in the painting in the costume of a Knight of Malta; face slightly turned to the right, white lace collar, red scarf, steel breastplate, left arm bare from the elbow.

PIERRE MIGNARD. Born 1612. Died 1695. Portrait and allegorical painter. Pupil of Jean Boucher, of Bourges, and of Simon Vouet. He was summoned to Fontainebleau in 1658 to paint a portrait of Louis the Fourteenth, then in his twenty-first year, by which to effect the King's betrothal to Maria Theresa, the Infanta of Spain, a portrait which, it is said, the painter accomplished in three hours. He later became the bitter rival of Charles Le Brun, whom he eventually succeeded as Court Painter and Director of the Gobelins and of the French Academy of Painting.

118 INTERIOR OF THE CAPUCHIN CONVENT, ROME.

Painted by FRANÇOIS M. GRANET.

Canvas 52 × 42 inches.

Lent by SIR CHARLES ROBINSON.

FRANÇOIS MARIUS GRANET. Born 1775. Died 1849. Pupil of David. He was termed "The Monk," from his gravity of character and simple dress of brown. One of his pictures, "The Choir," in the Capuchin Monastery of the Piazza Barberini at Rome, he repeated fifteen times. One of these replicas is in the possession of the Queen at Buckingham Palace.

119 THE FAIR WIDOW.

Painted by S. J. ROCHARD.

Canvas 30 × 25 inches.

Lent by T. J. BARRATT, ESQ.

SIMEON JACQUES ROCHARD. Born 1788. Died 1850. Pupil of Merimée and Isabey. He settled in England, where he secured a large and fashionable connection; and exhibited frequently at the Royal Academy. Mr. Joseph Grego, in a recent notice of this painter, has said—"The fair widow is an example of a rare master, whose practice was influenced by the Schools of Greuze and Hoppner. The few examples he executed of this order were reproduced in Keepsakes and Books of Beauty, in one of which ornate annuals a version of 'The Fair Widow' was engraved."

120 PORTRAIT OF GUIZOT,
the French Statesman and Historian,
born 1787, died 1873.

Painted by L. MOTTEZ.

Canvas 45 × 25 inches.

Lent by ADMIRAL SIR LEOPOLD HEATH, K.C.B.

Painted 1849.

VICTOR LOUIS MOTTEZ. Born 1809. Died .
History and portrait painter. Pupil of Ingres and Picot.

GALLERY III.

GALLERY III.



121 NEWS FROM THE SOUDAN.

Painted by L. DEUTSCH.

Canvas 13 × 18 inches.

Lent by H. J. TURNER, ESQ.

L. DEUTSCH. Genre painter, Orientalist—living.

122 THE SICK CHILD.

Painted by HENRIETTE BROWN.

Canvas 14 × 11 inches.

Lent by MRS. C. E. LEES.

123 BAIN MAURE (Moorish Bath).

Painted by J. L. GÉRÔME, H.R.A.

Canvas $20\frac{1}{2} \times 15\frac{1}{2}$ inches.

Lent by H. J. TURNER, ESQ.

Etched by RAJON.

NUDE figure of a girl seated near a bath let into the floor of a lofty circular apartment. A Nubian slave, habited from the waist in rich dark clothes, is standing by, holding a heavy brazen vessel of water. By the door a narghilé pipe is seen, and on the stonework, the edge of which the girl's raised hand is touching, richly coloured drapery is arranged.

Painted in London, in 1870, for the present owner, in the time of the Paris Commune. Finished in Paris, as the painter was unable to obtain a good Nubian model in London.

Exhibited at the Vienna Exhibition, 1873.

Philadelphia Exhibition, 1876.

124 A GENERAL OF THE
DIRECTORY.

Painted by C. DELORT.

Panel 13 × 9 inches.

Lent by H. J. TURNER, ESQ.

CHARLES ÉDOUARD DELORT. Genre painter—living.
Pupil of Gleyre and Gérôme.

125 THE RETURN TO THE MILL.

Painted by ROSA BONHEUR.

Canvas $10\frac{1}{2}$ × 14 inches.

Lent by MRS. GEORGE HOLT.

(For notice of the Painter's life see No. 146.)

126 A NOBLE VENETIAN.

Painted by J. L. MEISSONIER.

Panel $14\frac{1}{2} \times 10\frac{1}{2}$ inches.

Lent by MONSIEUR E. GAMBART, of Nice.

Etched by LEOPOLD FLAMENG.

A PORTRAIT of the painter in red velvet robe. He sits in a high-backed chair studded with brass nails, and reads gravely from a book he holds in both hands. To his left is a table with books, and a dog lies on the floor to his right.

Painted 1866.

127 THE BATHER.

Painted by H. FANTIN-LATOURE.

Canvas 14×12 inches.

Lent by C. J. GALLOWAY, ESQ.

HENRI FANTIN-LATOURE. Genre and portrait painter—living. Pupil of Lecoq de Boisbaudran. Chevalier of the Legion of Honour, 1879.

128 A CUP OF TEA.

Painted by ÉMILE PLASSAN.

Panel 10 × 7 inches.

Lent by the HON. VICARY GIBBS, M.P.

ANTOINE ÉMILE PLASSAN. Genre painter. Student of Meissonier. Chevalier of the Legion of Honour.

129 PORTRAIT OF MADAME GAUTREAU.

Painted by GUSTAVE COURTOIS.

Canvas 41 × 23 inches.

Lent by the Artist.

130 A SAINT IN THE DESERT.

Painted by GUSTAVE MOREAU.

Canvas $8\frac{1}{2}$ × 5 inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

GUSTAVE MOREAU. Born 1815. Died 1898. Genre painter. Pupil of Picot. Chevalier of the Legion of Honour, 1875.

131 THE SCHOOL.

Painted by HENRIETTE BROWN.

Canvas 12 × $12\frac{1}{2}$ inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

HENRIETTE BROWN (MADAME DE SAUX). Genre painter—living. Pupil of Chaplin.

132 CAUSERIE.

Painted by J. L. MEISSONIER.

Panel $4\frac{1}{4} \times 3$ inches.

Lent by JOHN M. KEILLER, ESQ.

TWO gentlemen standing and conversing in a lofty room. They are both taking snuff; one, in a red coat, is leaning against a table. A ray of sunlight falls on a panel to the right.

In the Secrétan Collection until 1889.

133 HE DINES AT THE CHÂTEAU.

Painted by V. CHEVILLIARD.

Canvas $9\frac{1}{2} \times 7\frac{1}{4}$ inches.

Lent by MESSRS. OBACH & CO.

Exhibited at the Paris Salon, 1895.

VINCENT CHEVILLIARD. Genre painter—living. Pupil of Picot and later of Cabanel. His early pictures were landscapes or antique figures richly draped, and his pleasant phase in which he introduces the dignitaries of the Church and by which he is more widely known was only incidentally adopted. He was entertaining an artist who had brought with him a priest's costume, and when arrayed in it one day Chevilliard begged him for a sitting. The picture he painted he entitled "An Easy Conscience," and the Prince of Wales purchased it. Commissions then came quickly to the painter, but no one would have anything but priests, and he thus became a painter of the clergy, investing his subjects with a touch of humour or introducing some interesting suggestive trifle, as in the present example.

134 A GENTLEMAN OF THE TIME OF LOUIS XIII.

Painted by J. L. MEISSONIER.

Panel 10 × 7 inches.

Lent by SIR JAMES JOICEY, BART., M.P.

FULL length figure leaning against a stone mantel ;
his hands are clasped. White and scarlet costume ;
background of tapestry ; chair to left of the picture.

Painted 1890.

(For notice of the Painter's life see No. 33).

135 PORTRAIT OF MISS ALICE SCHLESINGER (now MRS. FRED. LIEBREICH.)

By G. RICARD.

Canvas 19 × 15 inches.

Lent by MISS SCHLESINGER.

Painted 1870.

GUSTAVE RICARD. Born 1824. Died 1873. Portrait painter. Pupil of Cogniet. His portraits were much sought, and he amassed considerable fortune. In 1863, the Legion of Honour was offered to him, but he replied, "It is too late" and could not be prevailed upon to change his decision.

136 THE CHÂTEAU.

Painted by ARMAND CHARNAY.

Canvas $12 \times 15\frac{1}{2}$ inches.

Lent by J. P. HESELTINE, ESQ.

ARMAND CHARNAY. Landscape Painter—living. Pupil
of Feyen-Perrin and Pils.

137 THE READER.

Painted by VICTOR CHAVET.

Panel $8\frac{1}{2} \times 6\frac{1}{4}$ inches.

Lent by C. WENTWORTH WASS, ESQ.

Exhibited at the Paris Exhibition, 1855.

VICTOR CHAVET, Genre painter—living. Pupil of Pierre
Révoil and C. Roquephan. Chevalier of the Legion of
Honour, 1859.

138 THE FLORENTINE POET.

Painted by ALEXANDRE CABANEL.

Canvas $22\frac{1}{2} \times 38\frac{1}{2}$ inches.

Lent by MONSIEUR BESSONNEAU, of Angers.

THE poet, seated on a stone bench, is reciting love sonnets, which two lovers in front follow with an eager attention that greatly animates the beauty of the lady. Two youths are also listening, and a serene pleasure is depicted on the countenances of all.

Engraved by A. J. HUOT.

A larger version of this work—exhibited in the Salon in 1861—is in the possession of Mr. J. H. Warren, Hoosic Falls, U.S.A.

ALEXANDRE CABANEL. Born 1823. Died 1889. History and portrait painter. Pupil of Picot. Took the Prix de Rome, 1845. Member of the Institute of France, 1863. Commander of the Legion of Honour, 1884. One of his greatest works in its masterly drawing, beauty of line and delicate transparency of colour, is "The Birth of Venus," painted in 1863, and now in the Luxembourg, and of which three smaller replicas exist, all of them in the United States.

139 THE FIRST KISS.

Painted by W. A. BOUGUEREAU.

Canvas 47 × 29 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

WILLIAM ADOLPHE BOUGUEREAU. Figure painter—living. Pupil of Picot, and of L'École des Beaux Arts. Took the Prix de Rome at the age of twenty-five. Commander of the Legion of Honour. Member of the Institute of France.

140 A LION PURSUING
ANTELOPES.

Painted J. L. GÉRÔME.

Canvas 26 × 47 inches.

Lent by the Artist.

141 THE FAINTING OF THE VIRGIN.

Painted by PAUL DELAROCHE.

Canvas 11 × 21 inches.

Lent by MONS. PHILIPPE DELAROCHE-VERNET.

THE picture shows the Mother of our Lord in the house of the Apostle John, exhausted with the prolonged hours of anguish on the day of the Crucifixion. Tending her are the other holy women.

PAUL DELAROCHE. Born 1797. Died 1856. He studied landscape painting with Watelet, and afterwards entered the studio of Gros, and devoted himself to history. He also expended four entire years of his early life in studying the human figure. He made rapid progress, and in 1819 exhibited his first picture. In 1824 he produced three works, for which he obtained a gold medal, and in 1827 appeared "The Capture of the Trocadero," a work which procured him the distinction of the cross of the Legion of Honour. In 1830 he painted "The Princes in the Tower," which has been so often engraved, and which induced M. Delavigne to write his tragedy on the same subject. In 1833 he was appointed professor at the Ecole des Beaux-Arts, and married in 1835, at Rome, the only daughter of Horace Vernet, who was then director of the French Academy in that city. In 1837 the adornment of the Amphitheatre of the Ecole des Beaux-Arts was entrusted to him, and in this work he displayed great originality of conception, obtaining an imposing result by very simple means, completing it in 1841. He travelled in the East, in failing health, after his wife's death in 1843, and impelled by religious reflection, he there painted many sacred subjects, several of which, including the present one, were not finished until later in life.

142 AN AMATEUR.

Painted by L. DEUTSCH.

Panel 23 × 16 inches.

Lent by H. J. TURNER, ESQ.

143 "L'IMMENSITÉ."

Painted by GUSTAVE COURBET.

Canvas 23 × 31 inches.

Lent by CONSTANTINE A. IONIDES, ESQ.

GUSTAVE COURBET. Born 1819. Died 1878. Genre, landscape and portrait painter. Began life by studying law, but relinquished it at the age of twenty, and studied art in the school of David D'Angers. He was addicted early to the painting of caricatures, especially of priests, and did not draw much attention to his capacity for landscape until he was about thirty. He was considered to be the most positive of the naturalists before the impressionists appeared. Courbet was a Communist, and suffered six months' imprisonment as the chief instigator of the downfall of the Vendôme Column, at the time of the Paris Commune, and after his release he retired to Switzerland.

144 EVENTIDE.

Painted by MADAME CAZIN.

Canvas 10 × 15 inches.

Lent by E. E. LEGGATT, ESQ.

145 THE POET WITH THE
MANDOLINE.

Painted by CAROLUS DURAN.

Canvas 36 × 29 inches.

Lent by the Artist.

Exhibited at the Paris Salon, 1894.

CHARLES AUGUSTE ÉMILE DURAND, called "CAROLUS DURAN." Genre and portrait painter—living. Pupil of François Souchon. Studied in Italy and Spain. Commander of the Legion of Honour, 1878. His portraits of women have gained him great fame; the spontaneity of life is in them. Art with him is an interpretation of nature, not merely an imitation of it, calling strongly into action the individuality of the painter. His principles and work attract a large number of students to his studio in Paris, especially from England and America. Among his pupils was Mr. J. S. Sargent, R.A. Of his decorative work, the beautiful Gloria of Marie de Medici on the ceiling of the Luxembourg may be regarded as his best.

146 THE CHALK WAGGONER.

Painted by ROSA BONHEUR.

Canvas 25 × 32 inches.

Lent by the RT. HON. H. D. DAVIES, M.P., LORD MAYOR.

Engraved by CHARLES G. LEWIS.

MARIE ROSA BONHEUR, Animal painter—living, now seventy-six years of age. Daughter and pupil of Raymond Bonheur. Studied the old masters in the Louvre and then sketched and studied in the neighbourhood of Paris. Chevalier of the Legion of Honour, 1865. She made her débüt at the Salon in 1841, at the age of nineteen. Her large picture of the "Horse Fair," 94 × 197 in., is now in the Metropolitan Museum of New York; the smaller version of the subject, 47 × 98 in., was bequeathed to the nation in 1859, and is now in the National Gallery of British Art. During the Siege of Paris in the Franco-Prussian War, the Princess Royal of Prussia (now the Empress Frederick) gave the strictest orders that the house and studio of Rosa Bonheur, at Fontainebleau, should not be disturbed in any way, and these orders were strictly carried out.

147 THE APE AND THE TORTOISE.

Painted by A. DECAMPS.

Canvas $13\frac{3}{4} \times 9\frac{1}{4}$ inches.

Lent by MONS. DURAND RUEL.

ALEXANDER GABRIEL DECAMPS. Born 1803. Died 1863. History, landscape, and genre painter. Pupil of Abel de Pujol, David, and Ingres. Some of his finest works, such as the "Turkish Patrol in Smyrna," are in the Wallace Collection, recently bequeathed by Lady Wallace to the nation.

148 CHILD WITH A KITTEN.

Painted by ARY SCHEFFER.

Canvas 16×13 inches.

Lent by E. A. LEATHAM, ESQ.

ARY SCHEFFER. Born 1795. Died 1858. Genre painter. Pupil of Guérin. Small genre pictures occupied him in his early career, but later he drew his subjects from the great poets, Dante, Schiller, Goethe and Byron. Religious themes were latterly pursued by him, and many of his works in this direction, such for example as "Christ the Consoler, made a deep impression. A great number of his works are engraved.

149 CUPID AND PSYCHE.

Painted by CHARLES LANDELLE.

Canvas 20 × 12 inches.

Lent by E. A. LEATHAM, ESQ.

CHARLES LANDELLE, genre and portrait painter—living. Pupil of Paul Delaroche and Ary Scheffer; Chevalier of the Legion of Honour. He has executed much decorative work in the public buildings in Paris, one of the salons in the Palace Elysée containing six panels by him.

150 A CUP OF TEA.

Painted by AUGUSTE RENOIR.

Canvas 40 × 32 inches.

Lent by MONS. DURAND RUEL.

AUGUSTE RENOIR. Genre, portrait, and landscape painter—living. Has identified himself with the Impressionist School.

151 THE BEHEADING OF ST. JOHN
THE BAPTIST.

Painted by PUVIS DE CHAVANNES.

Canvas 49 × 65 inches.

Lent by MONS. DURAND RUEL.

Painted 1869.

PIERRE PUVIS DE CHAVANNES. History and genre painter—living. Pupil of Henri Scheffer, and of Couture. Commander of the Legion of Honour, 1877. Leaving the beaten track he has sought to revive the monumental painting of the Renaissance. "His works, though wanting in organic cohesion, precise drawing, energetic modelling and colour, are redeemed by a certain grandeur, clearness of thought, and novelty of invention."

152 THE BALLET SCENE FROM
MEYERBEER'S OPERA OF
ROBERTO IL DIAVOLO.

Painted by E. DEGAS.

Canvas 29 × 31 inches.

Lent by CONSTANTINE A. IONIDES, ESQ.

153 BOULEVARD DES ITALIENS.

Painted by C. PISSARRO.

Canvas 29 × 36 inches.

Lent by MONS. DURAND RUEL.

154 POPLARS AT GIVERNY.

Painted by CLAUDE MONET.

Canvas 40 × 26 inches.

Lent by MONS. DURAND RUEL.

CLAUDE MONET. Landscape painter—living. One of the leaders of the Impressionist School.

MEDALS,
OBJECTS OF ART, ETC.

Medals, Objects of Art, etc.

- 155 By OSCAR ROTY, Medallist, Member of the Academy des Beaux Arts and of the Institute of France. Officer of the Legion of Honor—

A series of MEDALS, obverse and reverse, cast and struck; and a series of PLAQUES.

- 156 By AUGUSTE PATEY—

A Case containing 27 MEDALS and PLAQUES.

- 157 By ÉMILE GALLÉ, Officer of the Legion of Honor—

A set of GLASS VASES, with designs in colour.

- 158 By ADRIEN DALPEYRAT—

ETRUSCAN VASE, with handle.

- 159 By AUGUSTIN DELAHERCHE, Chevalier of the Legion of Honor—

Four COLOURED VASES of fired sandstone.

- 160 By FERNAND THESMAR, Chevalier of the Legion of Honor—

A TRANSPARENT ENAMELLED CUP, bordered with gold.

A GOBLET, enamelled, bordered with gold.

- 161 By A. BIGOT—

A GREEN VASE, shape of a pear.

A JUG, with handle.

A SMALL VASE, with stripes and handle.

A FOUNTAIN, sandstone and bronze (de Manneville).

- 162 EXAMPLES IN PEWTER by the following artists:—

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MM. RÉCIPON.

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